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now fortunate possessors of the funds. Be this as it may, the writer, as a staunch churchman from conviction, laments the schism that exists in the establishment no less than the mal-appropriation of its funds: he cannot shut his eyes to the fact that in no community is there so great an inequality of remuneration as in that in which the strictest justice should prevail. This is not to be denied by even the most inordinate lover of "loaves and fishes;" let us turn to our own parishes, without reference to the heads of dioceses: let us compare the income of the rector with the salary of the hard-working curate: let us look at the thousands, in many cases, that are paid for the privilege of hearing sometimes no more than a dozen or so of sermons in the year by the rector, and then turn for a moment to the labour performed by a curate for from £80 to £100 for the same time: let us look also to the exacting manner in which all fees are demanded—the tithes are collected, and the easter offering is applied for, and we shall not want examples to qualify the statement we have made. It is not the friend, but the enemy, to the church, who will not see all this; and as deriving no income from any such source, we may perhaps be allowed the privilege of claiming belief in our sincerity in wishing a better order of things to exist in the administration of the affairs of a church in which we feel it a privilege to belong.

We have recurred to this topic for the purpose of enforcing some attention to the subject of this paper—namely, the better remuneration of those members of the musical profession whose lots have been cast in the bosom of the establishment, and whose ability is devoted to the proper performance of her musical service. Let an indifferent organist be heard in one of our metropolitan churches; his inefficiency is at once discovered, and if he be a deputy the organist receives strict injunctions to prevent his future attendance. That part of the service, perhaps, under the regular organist, goes on smoothly and regularly: then the curate reads the prayers two or three times a day, and attends every morning in the week, for about £80 a year; the organist is present at two or three services, and seldom gets half the amount; the rector preaches his sermon sometimes once a week for half the year, and retires to his residence in the country with the comfortable assurance that he has earned from £800 to £1000! We have referred more particularly to this branch of the subject, because it happens that the rate at which the salary of the organist is fixed rests principally with the rector: even where this is not the case, a recommendation from such a source is sure to meet with attention; and surely the rectors in general cannot believe that, while it requires some thousands to support their position, an organist is able to get on upon twenty pounds a year.

We are not advocates of the "liberty and equality" system, but in a sacred cause like that of the performance of the church service, it is absolutely necessary that every one connected with it should have the means to live—there is no denying the truth of this assertion, it is much too plain to be disputed: how can the argument often put forth in the pulpit hold good, that the labourer is worthy of his hire, if that hire be unworthy of him?

Our attention has again been called to this fact earlier perhaps than it might have been, by a letter received from a correspondent, which, from the curiousness of the document it contains, we have thought it

worth while to place before our readers, some of whom will doubtless be disposed to treat it as a joke. Our correspondent thus writes:—

"The attention of the Editor of the *Musical Times* is directed to the advertisement, a copy of which is given below. The writer fully agrees with the sentiments expressed in the Article which appeared in the *Musical Times*, headed 'Church Organists;' but in his opinion the advertisement there alluded to bears no comparison with the present one. What an exalted idea the advertiser must have of music and musicians!"

ORGAN. Wanted, a respectable man, to act as TURNKEY in a County Prison. One who understands Music, can play the Organ, and sing Bass, would be preferred. For further particulars, apply, &c.

We have purposely abstained from giving the address affixed to the advertisement, not wishing to give the publicity to it which an issue of many thousands would necessarily impart; but an address *is* affixed to it.

What idea can the advertiser have upon the matter?—does he suppose that a man who has the necessary qualifications to fill the office of turnkey should also be accomplished in the science of music, or does he rather reason in this wise—no man can be an organist who has not a power over the *keys*? hence an organist would make a good *turnkey*. The "baser" qualification mentioned in the advertisement, in a county gaol, would be perfectly intelligible; and in addition to his singing bass, the holder of such an office would often have to "sing small" as well, upon the salary.

We have often wondered that a respectable body, like that of church organists, has not taken some means to put itself in a better position with churchmen—that they have not formed an association by which they could withstand injustice or oppression, and defend themselves against the annoyance and attacks to which, under the best state of things, they are, in the performance of their difficult and nervous duties, subjected. But really musical men have so little of the business habits of almost any other profession, no hope can be entertained that such a suggestion could ever be carried out: yet they have not a bad example generally in the careful manner with which the secular interests of the church in general are regarded. We almost think that the matter rests with organists themselves—an opinion we have often repeated in the presence of some of the best and most respected of our metropolitan church organists. For the present, however, having again given the benefit of our large circulation to the publication of our opinion, we leave the matter in the hands of those whom we believe, if they will apply the moral of the fable, "The wain in the mire," to their own case, would be able, in a short time, to congratulate themselves on having accomplished a salutary change both in the performance of our musical church service and in the character of its remuneration.

VERNON.

GLoucester Musical Festival.

Our necessarily limited space for such purposes, prevents us entering fully into the merits of the Gloucester Festival. We have been favored by a friend with a well-written detailed criticism, but as we could not insert it entire, and not feeling justified in mutilating it, we have preferred to offer a compilation from various sources—intending the report as a resumé of the proceedings—merely stating that the improved

position assumed by the three choirs, Cirencester, Hereford, and Gloucester, affords occasion for congratulation to the promoters of the Festival. Our correspondent who has thus favoured us, will therefore kindly accept this explanation as reason sufficient for the non-appearance of his criticism.

TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

J. C.—Apply to a music-seller; but we cannot hold out any hope for our Correspondent. MS. compositions are a drug in the market; some of the efforts of the best native composers are in the same position as those of our Correspondent—waiting for a publisher. The specimen sent to us, "*The Dublin Exhibition Metropolitan Polka*," we fear will not quite make the fortune of our Correspondent.

Counterpoint should apply to some respectable professor, and state his circumstances to him.

Musicus.—Our Correspondent who proposes "*the total abolition of choirs and anthem singing*" (!) might as well, for the reason he assigns, make a similar proposition for the "*total abolition*" of priests; we consider that the performance of any part of the church service is not the less effective and useful for being well done—the slovenliness of the conventicle in this respect has often been productive of ridicule. Our Correspondent must excuse us for stating that we have no sympathy with the tone or purport of his letter, which is certainly more suited to a theological than to a musical publication.

Diapason.—We have no recollection of the question put to us—will he repeat it? Our Correspondent is perhaps not aware that Newspapers posted seven days after date are not allowed to pass to Foreign parts, unless paid for at letter rate.

Amateur, Jun.—We know of no work which would give our Correspondent "*an insight into the science of organ building or pianoforte making*." We recommend a visit to the establishment of Messrs. Broadwoods.

Amateur, who wishes to know how he can gain an introduction to the Orchestra of the Sacred Harmonic Society, is referred to the Office of the Society, No. 6, in Exeter Hall, on Friday Evenings during the Rehearsals, from Eight till Ten o' Clock.

Brief Chronicle of the last Month.

THE BRADFORD FESTIVAL.—The fine building called St. George's Hall, recently erected in Bradford, was publicly opened on the 31st of August, which event was celebrated by the first of a series of grand musical performances which terminated on the 2nd Sept. The ceremony of opening the hall and the festival attracted numerous visitors from all parts of the adjacent country, and the sudden influx of persons into the town was attended with considerable inconvenience, as there was no adequate accommodation for those who wished to remain in the town. At half-past ten the doors of the Hall were thrown open, and almost immediately every seat was occupied. The performances commenced with the National Anthem, in which Madame Clara Novello and the principal singers took a prominent part. It was followed by Mendelssohn's oratorio of *St. Paul*, the principal parts of which were sung by Madame Clara Novello, Miss Louisa Pyne, Mrs. Lockey, Mr. Sims Reeves, Herr Formes, Mr. Lockey,

Mr. Weiss, and Mr. Winn. The chorus and band were very effective, and were rewarded for their exertions by the plaudits of the audience, who were evidently much delighted with the performance. In the evening there was a grand concert of miscellaneous music.

GLoucester Musical Festival.—Success has this year been the result of the celebrated festival at Gloucester. Previously to the first day the unceasing rain which fell caused much apprehension in the minds of the visitors and inhabitants, but a sudden and unexpected change restored universal gaiety, and allowed the innumerable patrons of the festival auspiciously to commence the routine of enjoyments which, from their sterling merit, never seem to lose one iota of their attraction. The cathedral service on the morning of the 13th was attended by a larger number of persons than has hitherto ever been present at the inauguration of the festival; the conductor of the orchestra was Mr. Amott, organist of the cathedral, whilst the band was composed of the best instrumentalists of our metropolitan orchestras; Messrs. Blagrove, Willy, Hill, Lucas, and Howell, were amongst the principal instrumental performers. The organist, Mr. Townshend Smith, fulfilled his functions with admirable efficiency. The sermon preached by the Rev. B. S. Claxon, D. D., (1 Chron. xiii. 8.) was peculiarly adapted to the occasion. Handel's overture to *Esther*; the "*Preces and Responses* of Tallis; the *Te Deum Laudamus*, distinguished as the *Dettingen Te Deum*, because composed by Handel to celebrate that famous victory; a Festival Anthem by Dr. Elvey, full of musically writing and feeling; and the late Mr. Attwood's "*Coronation Anthem*," were the principal features of the musical selection. The vocal *morceaux* were intrusted to Mrs. Lockey, Mr. Lockey, and Mr. Weiss, who separately and conjointly displayed to the best advantage their rare accomplishments and endowments. The orchestra, under the direction of Mr. Amott, proved itself worthy of every praise, while the chorus exhibited great precision and power. In the evening the first of the miscellaneous concerts took place in the Shire Hall, a handsome building, but somewhat ill contrived for musical purposes. The programme contained almost every class of composition. The singers were Madame Clara Novello, Madame Castellan, Miss Dolby, Signor Gardoni, Signor Tagliafico, Herr Formes, Mr. and Mrs. Lockey, and Mrs. Weiss. To those who are conversant with the programmes and performances at the best London concerts, a detailed criticism would doubtless prove uninteresting, since the material and its application are the same. The most striking feature of the concert was certainly the performance of Mendelssohn's finale to *Lorely*. Both were better interpreted than on any previous occasion, whilst the impassioned and dramatic singing of Madame Clara Novello gave perfect effect to the delicious and wild strains expressed by the inspired Leonora. As early as eight in the morning of the 14th, full service was performed in the Cathedral by the three choirs, before a very numerous congregation. The subsequent performance of Mendelssohn's *Elijah*, collected about 2,000 persons in the Cathedral; the choruses were materially strengthened, and, together with the orchestra, exerted themselves most successfully. Madame Clara Novello, Madame Castellan, Mrs. Lockey, and Miss Dolby, gave admirable expression to the soprano and contralto parts, while those of the bass and tenor could not possibly have been in better hands than those of Herr Formes, Mr. Lockey, and Signor Gardoni. The second concert was less successful than the first, and the attendance was comparatively insignificant. The principal instrumental *morceaux* was Mendelssohn's symphony in A minor, the innumerable characteristic beauties of which were delicately and artistically expressed by the orchestra, under Mr. Amott's able guidance. Mr. Frank Mori's *Fridolin*, a serenata, was performed in the second part; the composer directed the perform-